

MUSICAL FOUNTAIN

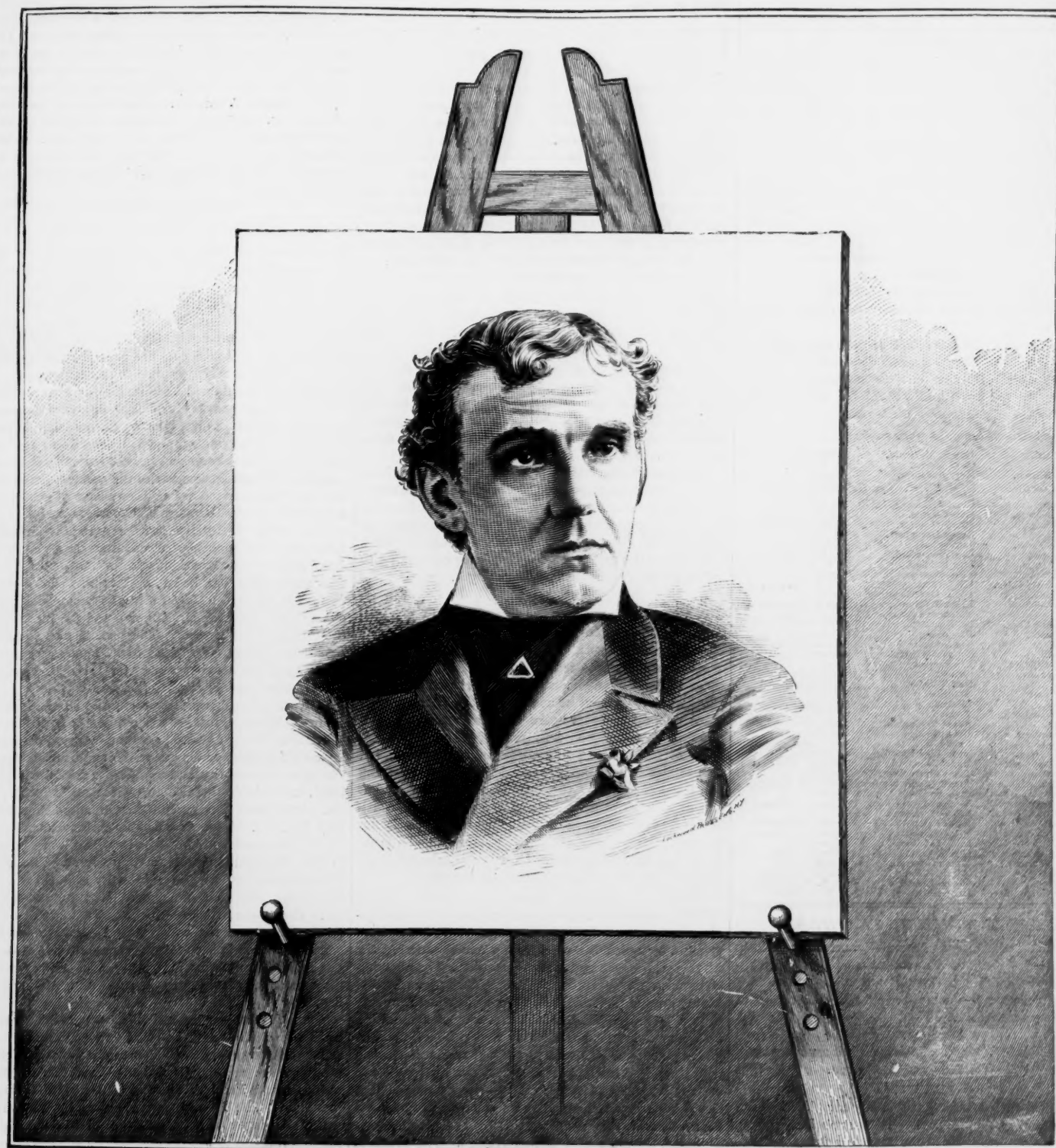
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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LAWRENCE BARRETT.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Newport,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Roze,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bender,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Terese Carreño,	Ellen Montejo,	Stagno,
Kelllogg, Clara L.,—s,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Darnschütz,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lea Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Dunaldi,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—s,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Zölle de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hüller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Iax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musca,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Blum,	Michael Banner,
Lulu Velling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,

NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

TO-MORROW will be the fifty-eighth anniversary of the death of Ludwig van Beethoven.

AN exchange remarks that the only complete features of the *Keynote* are the preliminary notices and the criticisms concerning its editor's organ recitals.

IN making their engagements for next season the directors of the Metropolitan Opera House should bear in mind Fräulein Maltén, of Dresden, who is en-

thusiastically spoken of by all Americans who have heard her abroad.

THE London *Musical World* reprints Archer's childish remarks concerning the finale to "Tristan und Isolde," and Dr. Blidge adds: "De gustibus, etc." De gustibus, say we.

MME. SCHUMANN, the widow of the composer, has been robbed of all her husband's manuscripts, kept in her Frankfurt home. No American composer has yet been outraged in this way.

A POSSIBILITY is said to be that J. H. Mapleson will open Drury Lane for a short season of Italian opera. By all means let him do it. We should hasten to bid him godspeed, with a *sotto voce* prayer that he would stay on the other side of the water. It would be a capital plan to send Mapleson to the Soudan. All he would need to do would be to display some of his tattered scenery and let a few of his himported Hitalians howl and the Mahdi would hide himself at once behind a bushel of sand.

THE Paris Municipal Council have refused to grant a subvention of 200,000 francs a year to the Paris Opéra toward supplying performances at reduced prices to the working-classes. This action was controlled by the apprehension that ticket speculators and people fully able to pay the usual rates, would be the beneficiaries of the scheme, and not the poorer people, for whom the aid would be intended. While this might have been the result, it should be borne in mind that people who are able to pay do not always desire to appear openly in the guise of recipients of the favors proposed in this case. As to the ticket speculators, they will ever be a nuisance until the law shall keep them 1,000 feet from the front of all places of amusement.

DR. HANSLICK, in an article in the *Neue Freie Presse*, dwells on the excessive number of concerts given by inferior virtuosi and teachers. The critics themselves, he says, in following up the views of a French writer, are to blame in large measure for this state of affairs, because these concerts are generally bundled upon the public as a means of advertisement for the teachers and the participants, and critics by giving notices of these vocal or instrumental shows thus cater to the evil.

This view of the matter is in a line with the position of this journal, as announced recently by us in the statement that givers of this order of concerts need look for no notice in our columns. Dr. Hanslick is deserving of praise for the ground he takes. THE MUSICAL COURIER will help on the cause of good music by continuing to follow up the position already taken by it.

IT is one thing to try to arouse the curiosity of musicians and amateurs by announcing the performance of a manuscript work by a great composer, and quite another thing to bring in slovenly manner before these same musicians and amateurs a work which is not worthy of the name of its composer. Spohr was a great man; nobody who ever heard his "Jessonda," his symphonies, his violin concertos, some of his oratorios and other of his greater works will be apt to doubt it; but he has also written inferior music, such as the string quartet performed by the New York Trio Club, and as he was a writer of good judgment regarding the worth of his own works, he left these unpublished. It is not for men such as performed Spohr's unpublished quartet at the last Trio Club concert to try to belittle his great name for the sake of a little cheap advertising.

THE lyre on the Casino roof has caused the management a good deal of trouble of late. It has been given to periodical fits of shivering and shuddering, the whole performance terminating in a wail. The phenomenon has naturally produced much curiosity. At first it was thought that the lyre had a sympathetic longing toward John McCaull and took this way of manifesting its agony over the approaching departure of the Virginian on May 1. This may have had something to do with this feat in thaumaturgy; yet the real cause has at length been discovered. It has been observed that the shudders and the wailing of the lyre occur simultaneously with the entry into the foyer of the Casino of Solomon, the attaché of Lillian Russell. The prospect that he is to appear there on May 1 is too much for the lyre. It is stated on the best authority that the lyre will fall to pieces and give up the ghost when Solomon enters with the baby in his arms. And yet this will be all that

will be lacking to complete the "show," when E. E. Rice produces the combination in "Polly."

THE plans at the Metropolitan Opera House, as given to the daily press last week, have crystallized into exactly the shape that we predicted for them weeks ago. First of all, the prediction of the continuation of German opera for next season has come to pass; secondly, the management proposes to engage the services of some great European conductor, such as Herr Hans Richter. The idea was suggested in THE MUSICAL COURIER immediately after the late lamented Dr. Darnschütz's death; but it was said also at the same time that there must be doubts about his willingness to come to this country. These doubts still exist, in spite of Mr. Stanton's assurance to the contrary, and of his willingness to pay a high price for a conductor of such renown.

THE plans for the approaching annual meeting of the Music Teachers' National Association are rapidly maturing, and we hope in a short time to give to our readers the perfected scheme of essays, recitals, &c., which will be included in the three days' program. Mr. Penfield, the efficient president, is working like a beaver in connection with the various committees. The Academy of Music has been secured for the use of the association and everything indicates a meeting of great interest. On the evening of July 2 occurs the general concert, which will be devoted exclusively to American compositions, including choruses, orchestral works, ensemble music, piano, violin and vocal solos. While there will undoubtedly be a very large attendance of the profession, the gathering will be of great interest to all lovers of music.

A NEWSPAPER MYSTERY.

THE New York *Times* has for several years past apparently set itself the ambitious task of demolishing everything that is first-rate in music and "booming" everything that is bad. A year or two ago it showed in an article of a whole column that Patti was not a great singer. Not long after that Minnie Hauk was repeatedly spoken of in its critical columns in a most outrageous manner. Third-rate singers received extravagant praise, Materna, who is acknowledged in Europe, even by such rabid anti-Wagnerites as Hanslick, to be one of the greatest singers of the age, has been on the occasion of both her visits to this country treated by the *Times* as if she were a third-rate chorus singer, and recently Herr Sonthenhal, acknowledged as one of the greatest living artists, was characterized as "neither a man of genius nor a great actor!" Theodore Thomas, to whom early musical culture in America owes more than to any other dozen men, was spoken of at one time as a "mere fiddler," unable to do anything else but fiddle; and how this antagonism has been kept up was shown a few weeks ago, when the *Times* started a rumor that there was a "row" between Mr. Thomas and the directors of the Philharmonic Society. The president of the Philharmonic Society, as well as Mr. Thomas, forwarded letters to all the newspapers denying this statement, but the *Times* refused to print these letters.

Now, we ask, can the *Times* afford to pursue such a course? The slightest reflection ought to convince the editor that he might as well save the money he is spending on his critical columns, for it must be evident that where such partiality and even spite are openly exhibited, not only do these columns lose all influence, but the whole paper is discredited. One more illustration may be cited. A few days ago an entirely uncalled-for attack was made on the articles which were printed in the Metropolitan program this winter. The *Times* characterizes them as written in faulty English, as ultra-Wagnerian, and full of errors. Now, we happen to know that these articles—which contributed not a little to the success of the opera season—were written by a gentleman who has been for ten years connected with one of the leading literary journals in the country, which disposes of the absurd objection regarding "faulty English."

The only error—a very insignificant one—in all these articles is alluded to by the *Times* as "a specimen;" and as for the charge of ultra-Wagnerism, all who read those programs are aware that Auber, Mozart, Meyerbeer, as well as Rossini and Verdi, received their full share of just praise. The *Times's* charges, in fact, are contrary to truth. Again we ask, can the editor of the *Times* allow his subordinates to use his columns for the discharge of personal malice? We use the word *personal* advisedly. And once more we ask, is there in any other city in the world a leading newspaper which would tolerate such a thing?

Bach - Händel Symposium of "The Musical Courier."

BACH AND HÄNDEL—1685-1885.

IV.

BY HENRY T. FINCK.

MY esteemed colleague, Mr. Krehbiel, in the last number of THE MUSICAL COURIER, showed conclusively that a century ago Händel's influence was greater than Bach's, and that the people of England, and America in particular, derived more direct benefit and pleasure from Händel than from Bach, who was comparatively neglected, except by special students. Mr. Krehbiel also made the sensible admission that Bach's "St. Matthew's Passion," "B Minor Mass," and some of his church cantatas, "compare favorably in variety, simplicity and colossal sublimity of result" with the masterpieces of Händel, and overtop them mightily in dramatic life and in incentive to progress in the art of composing."

With these opinions my own are entirely in accord. My treatment of the subject will differ from Mr. Krehbiel's in being less temperate and impartial; for I will frankly confess at the outset that I am profoundly bored every time I am compelled to listen to a composition by Händel, whereas my worship of Bach is second only to my worship of Wagner. In my opinion there are two composers who are absurdly overestimated. They are Mozart and Händel. With Mozart we are not concerned here. As for Händel, to place him on as high a pedestal as Bach, or to mention him in the same breath, has always seemed to me as unjust as it would be to rank Miss Braddon with Thackeray. Were I endowed with the phrenological bumps of prudence and humility I would carefully conceal such opinions from the world; for the first tenet of musical orthodoxy is that you must admire everything written by a famous composer, however trashy it may be. Literary criticism has long since passed this elementary hypocritical stage; and because I am honestly endeavoring to apply literary canons to musical criticism, and therefore have the "cheek" to point out what I consider weak places in the works of Mozart, Mendelssohn, the Italian composers, and even the early Beethoven and others, I often bring down a perfect hailstorm of vituperation on my back. "Look at that rabid ultra-Wagnerite" these Philistines shout; "he says Wagner is music and music is Wagner and abuses all other composers;" and this, in spite of the fact that I take every possible opportunity to express my admiration for Bach, Gluck, Haydn, Beethoven, Schubert, Weber, Schumann, Franz, Chopin, Rubinstein, Saint-Saëns, and even Gounod, Verdi, &c.; as any one may convince himself by looking through the files of the *Evening Post* for the last four years.

After this prelude in two paragraphs I may proceed to explain why I place Bach infinitely above Händel, and why, in fact, I do not consider Händel a first-rate composer at all. The very fact that Händel was more appreciated by his contemporaries than Bach, and had more influence on them, proves his inferiority. For as Schopenhauer observes, "genius, in its aims and its doings, generally assumes a hostile attitude toward its own period, because it is in development far in advance of its time, which is obliged to follow in its footsteps. Works of genius, accordingly, are, as a rule, not appreciated by contemporaries, but only by posterity. Händel was entirely a man of his period. He spoke the language understood by his contemporaries, adapted his style to the fashion of the period, and together with that fashion, therefore, his music became antiquated. In this respect he resembles Mendelssohn, who for several decades enjoyed an excessively exaggerated reputation, and who had a much greater influence on his contemporaries than Schumann, for example. To-day the tables are turned, and there are few cultivated musicians who do not admit that the sickly pallor of old age overcasts most of Mendelssohn's works, contrasting unfavorably with the healthy glow that characterizes Schumann's compositions and presages their immortality.

In Händel's works there is little of that sickly sentimentality which makes Mendelssohn distasteful to modern amateurs; but his style is equally superficial, because it was adapted to the needs of contemporary audiences. Händel's inferiority to Bach as an instrumental composer is admitted even by the partisans of Händel, who in turn claim for their hero greater merit as a vocal composer. I deny this superior merit *in toto*. It is true, Händel learned the art of writing for the voice in Italy; but at the same time, he acquired one of those characteristics of Italian melody which Schumann has so well described by saying that "we know it by heart before it commences." Italian melody is easy to sing, but is apt to be commonplace and adorned with embellishments that fail to please more than one generation. Professor Ehrlich, who is certainly unprejudiced, as he ranks Händel as one of "the four divine masters," remarks that "Händel's and Mozart's vocal runs and passages, composed for special virtuosos of their times, are to-day mostly antiquated. Bach's and Beethoven's vocal passages, on the other hand, are real characteristic tone-paintings, once in a while tasteless and overlaid (like the symbolic ornamentations of old Gothic churches), but never devoid of style and almost always entirely individual." As for Händel's choruses, it has always seemed to me that, with a few splendid exceptions, they are massive rather than grand (or "sublime"). In England, where, as Dr. Hanslick observes, Händel is esteemed much higher than in Germany, his admirers are not satisfied unless a few thousand singers and several hundred instrumentalists, aided by Krupp canons, are gathered to amuse an audience

of ten thousand souls. In this there is much clap-trap. Certainly Händel never wrote a chorus that contains a tenth part of the genius that Bach lavished on the final chorus of the "St. Matthew's Passion"—a chorus which might almost be fitted bodily into the third act of "Die Meistersinger" without producing a sense of incongruity.

Many other things proving Händel's inferiority to Bach might be pointed out, such as the fact that Bach did not, like Händel, borrow some of his best ideas from other composers, and habitually take arias, &c., from an old work of his own and put them into a new work of a totally different character. But the greatest point of difference is that Bach skipped over the "classical" period of music (Haydn to Beethoven) and landed at once on modern soil. Herein Händel could have followed him no more than a grasshopper could follow an eagle in its lofty flight. The principal characteristic of the "classical" period has been well defined as homophony—that is, the predominance of a single melody over a more or less simple accompaniment. Now Händel did more to inaugurate this epoch than Bach. Although Händel was a great contrapuntist, his most popular works yet have an essentially homophonic cast, and this is what made them so intelligible to the masses. In Bach, too, a melody often assumes special prominence, but never at the expense of the accompaniment, which remains melodious in every part—that is, polyphonic. And to-day, as Dr. Riemann remarks, after a period of strongly marked homophony, we are coming back to an independent contrapuntal treatment of the accompaniment approaching that of Bach. The countless and ingenious combinations of the leading motives in Wagner's music-dramas illustrate this return to the polyphonic style, and at the same time emphasize the advance that Wagner made over Bach by giving an individuality and definite dramatic meaning to each of these polyphonic parts, or leading motives.

To complete the evidence regarding the pre-eminence of Bach's genius over Händel's, I will simply state a fact and ask a question. Among modern composers who have been avowedly influenced by Bach are Chopin, Franz, Saint-Saëns, Schumann, Wagner. But what composer has derived his inspiration from Händel? Not one that I could name. Händel's harmonies and modulations are so commonplace that this alone would explain why he is without influence at the present day.

These remarks on Händel are not inspired by personal enmity. The old gentleman "is dead," and has never said a word against me. But it is time to protest against a blind hero-worship which has been kept up too long. If Händel is more easily appreciated by a mixed audience than Bach, there is no reason why the critics should not step in and point out that Bach's works, even if difficult to comprehend at first, are, much more than Händel's things of beauty and a joy forever to those who study them. You can never get too much of Bach. My own favorite composers are Wagner for the orchestra and Chopin for the piano. But there have been moments when I cared neither for Wagner nor Chopin, and in such moments Bach was as refreshing and invigorating as ever. Bach, in fact, is a musical tonic, notwithstanding that he is dominant over all composers except Wagner.

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

(Continued.)

THE scene with which the second act of "Lohengrin" opens is an open place in Antwerp; it is night, and in the background is seen the brilliantly-lighted palace or knights' dwelling; on the left the Kemetate, or ladies' dwelling, and on the right the great cathedral.

Upon the steps of the latter sit Friedrich and Ortrud, clad in dark and ragged pilgrims' garments. Strains of joyful music are often borne from the palace to their ears. Both are in the deepest dejection, for, having been found guilty of maintaining a false charge, they have been deprived (according to the custom of the time) of all their property, and banished.

Friedrich speaks first: "Arouse thee, companion of my shame; the young day must not find us here." Ortrud answers: "I cannot go; some spell holds me enchained. In yonder hall, joy triumphant reigns. Let us, then, prepare some deadly poison which shall end at once their joy and our shame." But Friedrich has some honor left, and recoils in horror from the proposition, upbraiding Ortrud as the cause of all their miseries. But she answers: "Why, then, does idle grief thy heart consume?" He answers: "Because I am robbed of even the weapons with which I might slay thee, thou fearful woman."

To this she replies, with quiet scorn in her tones, "Well art thou named Friedricher, Count of Telramund (Friedrich being a change from the form "Friedreicher," signifying "The rich in peace.") "Why dost thou doubt me?" he answers. "Because thou saidst thou thyself hadst seen how, in yonder dark forest, Elsa drowned her brother, and hast prophesied that soon again Radbod's ancient line should bear rule in Brabant—because thou'rt the last survivor of that race. By these false words I was induced to give up the hand of the pure and holy Elsa, and for accusing the innocent God has smitten me." "God!" cries Ortrud, in a voice of terrible scorn, so that even Friedrich is horror-struck, and exclaims, recoiling from her, "How dreadful from thy lips sounds that awful name!" But Ortrud goes on, "Call'st thou thy cowardice God? But even yet we may prevail.

He who knew how to attack this stranger would find him weaker than a child. By magic he prevailed." So she persuades Friedrich to charge him with sorcery, declaring that if that fails, Elsa must be induced to ask the forbidden question.

She assures him that if he had succeeded in wounding Lohengrin, however slightly, the protecting power or magic would have abandoned him. Finally, Friedrich leaves Ortrud. The whole scene up to this point has been of the most sombre character, the orchestra delineating the situation with the utmost fidelity. It is not to be wondered at that an audience listening to a rendering of this scene in an unknown language, and unable to follow the varying emotions of the artists as expressed by the text, should find the general effect somewhat tiresome. To me, at least, it is throughout of the most absorbing interest, and I watch for each successive word as it falls from the singer's lips.

While Ortrud sits upon the steps of the old cathedral, Elsa, dressed in pure white, as in the preceding act, comes out upon the balcony opposite and sings a sweet, tender song, like a soliloquy, telling of her love and approaching happiness. With a sudden transition from B flat to A flat minor, given by stopped horns, Ortrud calls to her, "Elsa!" She answers, "How strange and drearily sounds my name through the night," the same harmony assigned to the flutes accompanying her. Ortrud repeats, "Elsa, is then my voice so strange to thee?" Elsa now recognizes her and asks Ortrud, "Is it thou? Unhappy woman! what doest thou here?" Then, after a few words more, Elsa comes down with two maidens, bearing lanterns, to seek the wanderer, and Ortrud so far prevails upon her that she promises to have the sentence of banishment revoked. She also invites Ortrud to be present at the wedding festival on the morrow, and when the latter hints that her dress is hardly suitable, tells her that she shall be clad like a queen, and together they return to the dwelling.

Near the end of this scene occurs one of the most beautiful as well as characteristic of Wagner's melodies, charmingly supporting the voices of the singers, each giving expression to her own distinct mood. Friedrich, at the close, comes again upon the stage and expresses his approval of Ortrud's schemes, crying, "Thus enters unhappiness into the house; complete, O woman, what thy deceit began," and finally concealing himself in the cathedral to await further developments.

Soon the stars begin to fade, the day dawns and, as the sun rises in all his splendor, the peasants pass across the stage, going to market with their various wares, the heralds come out of the palace and, blowing their trumpets, announce the condemnation of Friedrich. Soon after the train of richly-dressed ladies comes down the broad steps of the Kemetate and Elsa is about to enter the cathedral, when Ortrud, who is in the train, rushes forward and disputes his passage, taunting her with dark insinuations as to the origin of the Knight of the Swan.

Great confusion ensues, during which the King and Lohengrin arrive with their followers, and as the faith of the monarch and his knights still remains firm, they are again about to enter the cathedral, when Friedrich, who has returned and concealed himself within its walls, comes boldly forth and denounces Lohengrin. But after some confusion the King takes Lohengrin and Elsa each by the hand, the procession triumphantly enters the cathedral and the curtain falls. The act closes with the solemn strains of the magnificent "Bridal Procession," with which the fourth scene of the act opened as the train of ladies descended the steps of the convent. In the course of this processional occurs again the beautiful modulatory phrase, apparently a characterization of Elsa's purity and love, of which such extended use was made on her first appearance upon the stage.

—Miss Laura B. Phelps, who is said to be a young violinist of uncommon attainments, will effect her debut in a concert to occur at the Brooklyn Academy of Music to-morrow evening.

—The fourth concert given by the Symphony Society of New York during the current season will be held, under the leadership of Mr. Walter Damrosch, at the Metropolitan Opera House, on Saturday evening next. It will be preceded, Friday afternoon, by the usual public rehearsal. Miss Fannie Bloomfield, pianiste, will be the soloist on both occasions, and the program is to include Schubert's Ninth Symphony, a new barcarole by Saint-Saëns, Weber's "Concertstück," and Liszt's symphonic poem entitled "Die Hunnenschlacht." The fifth and sixth public rehearsals and concerts will be given at the Academy of Music in April and May, at dates to be hereafter announced, instead of March 20 and 21 and April 24 and 25. The subscribers are informed that the concerts of the society will be given as usual next season.

—A testimonial benefit performance in honor of Mr. Tony Pastor, to celebrate the twentieth anniversary of his theatrical management, was given Sunday evening, March 22, at the Academy of Music. Mr. P. S. Gilmore and his band, together with the united theatrical bands of the city, furnished music. The sextet and the four musical artists of the Thatcher, Primrose and West Minstrel Company also contributed to this department. Mr. Henry Dixey, Mr. Henry Brown, Miss Katherine Lewis, Mr. H. M. Pitt, Mr. J. E. Whiting and Mr. William Harris were among the actors. Numerous variety and minstrel players also participated in the exercises. The professional friends of Mr. Tony Pastor and an enthusiastic audience made the occasion an undoubtedly happy one in the life of the man who has furnished the public so much amusement.

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PERSONALS.

NILSSON'S CHARITY.—Mme. Nilsson not only sings Rossini's "Charity," but devotes herself to charity—so thoroughly that she has received the Royal Order of Spain, of the first class, for benevolence.

DVORAK.—Anton Dvorak has composed a symphony for the London Philharmonic.

A NEW OPERA BY THOMAS (Goring, not Theodore).—Goring Thomas's new opera, "Nadeschda," is to be produced by Carl Rosa at Drury Lane, Easter week. "Nadeschda" is a fair serf, the rivalries for whose hand give rise to most of the incidents in the plot of the opera.

SYLVA'S VISIT HERE DEFERRED.—Antonia Sylva, the heroic tenor of St. Petersburg, is, after all, not coming to this country at present. His manager, Mr. L. M. Ruben, received a cablegram a few days ago announcing his inability to come before the fall on account of pressing engagements in Europe which he could not cancel. We hope we shall have an opportunity of hearing next season, either in concerts or oratorio, the great tenor, of whom the European press, as well as people who have heard him, speak in glowing terms. We understand that Mr. Charles E. Locke has been negotiating for him.

FURSCH-MADI IN 'FRISCO.—Mme. Fursch-Madi has made a hit in San Francisco. She had a warm reception and was called before the curtain ten times after her first appearance in "Trovatore" at the close of the opera.

TEMPLETON STRONG.—Templeton Strong, of this city, whose symphonic poem on Fouque's "Undine" is to be played at Van Der Stucken's next novelty concert, has just published in

Leipzig a "ballade" and three "Charakter-stücke" for the piano.

MINNIE HAUKE'S CASTLE.—Minnie Hauk has imitated Patti in the matter of castle-buying at least. She has purchased a castle on the Rhine not far from Basle, and has the refusal of an island in the neighborhood.

WHAT'S IN A NAME.—One of Mr. Thomas's first violinists, by the name of Bach (not J. S., however,) had to stand much tomfoolery and joking last Saturday night at the Brooklyn Philharmonic Concert. His colleagues had adorned his desk with wreaths, and they indulged in much mock-congratulation upon Herr Bach's two-hundredth birthday anniversary.

HOME NEWS.

—Mme. Madeline Schiller's second recital of pianoforte music takes place at Steinway Hall on Saturday afternoon next.

—"Nanon" will be reproduced at the Thalia Theatre this evening and kept upon the bills throughout the remainder of the week.

—The Standard Quartette Club gave their fifth concert this season at Steck Hall last evening, with the assistance of Mr. Constantin Sternberg, pianist. The music chosen for performance was by Beethoven, Saint-Saëns and Sternberg. A full criticism will be given next week.

—Two sopranos, Miss de Lussan and Miss Ella Earle; one contralto, Miss Anna Buckley Hills; one tenor, Signor E. Arencibia, together with M. Ovide Musin, the violinist, and young Jacob Friedberger, the pianist, will be heard at a concert on April 7, at Steck Hall. Signor Agramonte will play the ac-

companiments. The entertainment is entitled "Soiree Musicale."

—Dr. F. Ziegfeld, president of the Chicago Musical College, has issued circulars to the musical public of this country, asking for contributions to the fund for the erection of a monument in honor of C. M. von Weber at his native place, Eutin, on the centenary of his birth, December 18, 1886.

—Mr. Frederic Grant Gleason's piano trio, op. 13, was performed with great success by Messrs. Emil Liebling, W. Lewis and M. Eichheim at a chamber music soirée, given at Kimball Hall, Chicago, last Thursday. Mr. Gleason continues his "pupils' matinees" at Lyon & Healey's warerooms, where they are well attended.

—At the Metropolitan Opera House next season the Board of Directors itself will be in charge. German opera will be given, with Mr. Stanton as director and Walter Damrosch as assistant director. The same orchestra will be continued, and only a few of this season's singers. Fifty performances will be given, beginning on November 23. The season will last four months, with a fortnight's interval at Christmas, during which the company will go to Boston or Philadelphia. It will go nowhere else. Fourteen operas will be given. Five of them have never been given here before. They are Wagner's "Meistersinger," "Götterdämmerung," and "Rienzi," Rubinstein's "Nero," and Goldmark's "Queen of Sheba." The "Queen of Sheba" is spectacular. The other operas will be "Tannhäuser," "Lohengrin," "Die Walküre," "La Juive," "Der Prophet," "Mefistofele," "La Gioconda," possibly "Masaniello," and one other. These are the only facts that so far can be given with assurance to our readers, everything else, more especially the choice of a conductor, has not yet definitely been determined upon, and cannot be decided before Mr. Stanton's personal appearance in Europe.

A REMARKABLE LETTER.

(FAC-SIMILE.)

An d. Redaction des Musical Courier
New-York

Die in Vol IX No 27 Ihres gepflanzten Blattes vom 31.
Dec. v. Tages erscheinende Notiz, daß ich auf einer Reise
an George Gemünder in Astoria sein, was ich nicht,
die Bestätigung dieser Mitteilung mit der Verifizierung,
daß ich Herrn George Gemünder in seinem Hause für die größte
Häufigkeit der Welt halte, dessen Leistungen diejenigen
der berühmtesten alten italienischen Geigenbauer noch
überbieten, und mit der Bitte, zu bekräftigen, daß ich,
einem so hervorragenden Künstler aus innigster Hoch-
achtung ausgestellt, Zeugnis gefälligst gelegentlich
in Ihrer Zeitung veröffentlicht zu wollen

Verpflichtung will
August Wilhelmj

August Wilhelmj bei Biebrich am Rhein
den 25. Feb. 85

[TRANSLATION.]

TO THE EDITORS OF THE MUSICAL COURIER, NEW YORK:

The statement in the issue of your esteemed paper of December 31 (Vol. IX., No. 27) to the effect that I play upon a violin made by GEORGE GEMÜNDER, of Astoria, is correct, and I take the opportunity offered by this verification of your statement to assure you that I consider GEORGE GEMÜNDER the greatest artist in his field in the world, being of the opinion that his productions even surpass those of the most celebrated old Italian violin makers, and to request of you the favor that you publish this testimonial to a most deserving artist, written under the impulse of my innermost conviction.

WILHELMJ MANSION, NEAR BIEBRICH ON THE RHINE, February 25, 1885.

Yours respectfully,

AUGUST WILHELMJ.

Brooklyn Philharmonic Society.

AT the seventh concert of the Brooklyn Philharmonic Society which took place last Saturday evening at the Academy of Music, in our sister city, the program, was as follows:

Suite No. 1, D Major.....Bach
Concerto for piano, flute and violin.....Bach
Richard Hoffman, Mr. Osterle, and Mr. Brandt.
Symphony No. 6, op. 68.....Beethoven
Romance.....Sterndale Bennett
Rondo Brilliant, op. 29.....Mendelssohn
Richard Hoffman.

Vorspiel, "Die Meistersinger".....Wagner

The purpose of Mr. Thomas in devoting two out of the five numbers of the evening to Bach was made plain by the title-page of the program, which bore the name of the old German giant, in bold letters, and underneath it the line, "Born at Eisenach, March 21, 1685." The concert fell on the bi-centenary of the birth of Bach, and the performance of the suite and concerto was a commemoration of the interesting event that was peculiarly appropriate in view of the fact that the record of celebrations in Europe has kept the minds of music-lovers directed quite steadily for some time to the music of the *Altmeister* and his great contemporary, Handel. The celebration was not on so comprehensive a scale as we could have wished, but there are times when half a loaf is better than no bread, and this was one of them.

The program was somewhat surprising in composition. At first it seemed as if there might have been a well-defined purpose in associating Mendelssohn and Wagner with Bach, but if the character of the piece chosen by Mr. Hoffman from the copious and varied literature left by the modern master, whose chief glory is his achievement in arousing the musical world to a more general and a fuller appreciation of the genius of the great Leipzig cantor, caused one to hesitate, the doubt was resolved against the theory by the insertion of the "Romance" in the list. This romance is such a dawdling bit of musical sentimentality that one could not help being surprised that a musician of Mr. Hoffman's fine taste and knowledge should have requested its insertion in such a program. It enabled Mr. Hoffman to exhibit his beautiful singing tone to perfection, and that was all. Like the rondo it was beautifully played, but a higher satisfaction came from Mr. Hoffman's interpretation of the leading part in the concerto, when the musicianly qualities that are most admirable in him came out in their fullness—his crisp touch, remarkable balance, sympathetic reading and reverential treatment. It is no easy thing to play a concerted piece of Bach's, in which every inclination to freedom in time must be carefully held in check. Mr. Hoffman is one of the few pianists who are able to exercise such a control over themselves without rendering their playing lifeless. The co-operation between him, Mr. Osterle and Mr. Brandt was most efficient and delightful.

The suite was heartily enjoyed by the public, as a vigorous round of applause testified. Its vivacious overture, transporting air and fascinatingly quaint gavottes appeal to every taste and afford proof that there is no need to reserve Bach's orchestral works as a book which must be chained to the musicians' altar lest it be profaned by the vulgar. A vigorous diet of Bach might help the digestion of some of our modern musical dyspeptics.

Touching the too-much-played "Pastoral" symphony, silence is a sufficient comment; there is no need to multiply praise of the masterly reading which Mr. Thomas and his musicians give this sentimental work. In the *Vorspiel* to "Die Meistersinger," a concert opening with Bach will always find a fitting close. Here are sturdy vigor, deep learning and healthy sentiment—a legitimate fruit of Bach's planting. Here, too, is the most monumental product of contrapuntal skill seen since Bach and Handel died.

Mlle. Bernetta's Concert.

Mlle. CLARA BERNETTA, on Monday night, gave at Steinway Hall what was termed "her first grand concert in New York since her return from Europe." Let us hope, for New York's sake, that this first may also have been her last concert here, for the lady with the Italicized name has indeed plenty of—ambition, but only a very poor and *passé* voice, no method and no musical understanding. Aside from these drawbacks, she constantly sings from one to three-eighths of a tone out of tune and has not the faintest idea of rhythm. Now, imagine anybody so gifted singing no less difficult an aria than the "Ocean, du Ungeheuer," from Weber's "Oberon," and the romance "Il va venir," from Halévy's "La Juive!" It could not but be a *fiasco*, and in spite of that Mlle. Bernetta was overwhelmed with flowers by her friends and induced to sing encores.

Mr. Alexander Lambert played the first movement from Rubinstein's D minor pianoforte concerto with the usual preponderance of the *forte* element. In fact, he pounded, and even Chopin's "Nocturne" in F sharp, and the much-abused Moszkowski "Tarentelle" were not much better treated at his hands. He has a good technique, but a very poor touch, and he does not seem to try to improve on the latter by a little more use of *piano* or even *mezzo-forte*.

The orchestra under Mr. Van der Stucken did excellent work; not, it is true, in the accompaniments, as it is almost impossible to accompany a person well who has no idea of *tempo*, but sings *rubato* all the time. In the orchestral works, however, notably in Svendsen's somewhat Wagnerian "Coronation March" in B flat, in the "Euryanthe" overture, and in three Spanish dances,

by Moszkowski, the orchestra was all that could be desired. The last three pieces, No. 1, in C; No. 4, in B flat, and No. 3, in A, originally written for piano at four hands, have been very effectively and musically scored for orchestra by Mr. Van der Stucken.

Young People's Concert.

THE fifth of the Concerts for Young People was given at Steinway Hall on Saturday afternoon, and was exceedingly well attended. The program was a very varied one, but contained little of particular musical interest, if we except a "Norwegian Rhapsody" in C, which was new to us, but which did not prove a great work. The orchestra, under Mr. Theodore Thomas, however, did splendid work. The "Freischütz" overture was as usual well received, and the "William Tell" overture, though the storm was eclipsed in it, elicited also, *comme à l'ordinaire*, a storm of applause. Mme. Christine Dossert, dramatic soprano, sang well, as usual, but did not seem in good disposition, and probably did not do herself justice. The program in full read as follows:

Polonaise—"Struensee".....Meyerbeer
Overture—"Freischütz".....Weber
Adante—Surprise Symphony.....Haydn
Aria—"Or la sull' onda" (Giuramento).....Mercadante
Mme. Christine Dossert.
Norwegian Rhapsody.....Svendsen
Theme and Variations, from "Septet," op. 20.....Beethoven
Songs—"a, "Guten Morgen".....Edv. Grieg
b, "Shall I wake him?".....A. Jensen
Mme. Christine Dossert.
Le Bal, from "Symphony Fantastique".....Berlioz
Overture—"William Tell".....Rossini

Trio Club Concert.

THE second and last of the evening concerts given by the New York Trio Club occurred at the concert hall of the Metropolitan Opera House on Tuesday, the 17th inst. The soiree was not very heavily attended, though the program promised a novelty in the shape of a manuscript string quartet in E flat, by Spohr. In listening to this work we saw very well why the great master left it in manuscript. He did not want it printed. He knew that it was not worth printing. It might have been one of those works that he used, for the sake of practice in his earlier days, to scribble off early in the morning before breakfast. But, however that may have been, the work does no credit to the great name to which it was credited, and it was, besides, so poorly performed that even if it had been a greater work than it turned out to be, it would have lost its charm.

Messrs. B. Boekleman and E. Boehm performed three pieces for piano and clarinet, op. 70, in A minor-major, by Schumann. Though seldom heard, they are very interesting and deserved a more smooth and effective rendering than they received.

The best played number on the program was Rheinberger's D minor Trio, op. 34, the four movements of which are, it is true, all somewhat too long spun out, but they are beautifully invented and masterly in thematic treatment.

Mr. Ivan Morawski sang, between these instrumental numbers, Jensen's "Alt Heidelberg" and two songs by Rubinstein and Hatton. He was not in particularly good voice, but sang well and received deserved applause.

People's Concert.

THE People's Concert Society gave the fourth free concert for workmen and their families at Steinway Hall, on Sunday afternoon. The attendance was very large and attentive. The program, although containing some of the numbers rendered on the previous afternoon at the Young People's Concert, was a far more interesting one, and as Mr. Theodore Thomas, Mme. Dossert and the entire orchestra seemed to be in fine form, the non-paying people to all appearance had a double advantage over the paying ones. We append the program:

1. Symphony—A minor (Scotch), op. 56.....Mendelssohn
1. Andante con moto—Allegro agitato. 2. Scherzo. Vivace non troppo. 3. Adagio. 4. Finale. Allegro vivacissimo.
Orchestra.
2. Scene et Aria—"Der Freischütz".....Weber
Mme. Christine Dossert.
3. Overture—"Tannhäuser".....Wagner
Orchestra.
4. Theme and Variations, from "Septet," op. 20.....Beethoven
Orchestra.
5. Aria—"Il Giuramento".....Mercadante
Mme. Christine Dossert.
6. a, Le Bal, from "Symphony Fantastique," }
b, Rakoczy March, }
Orchestra.

"The Bat" at the Casino.

JOHANN STRAUSS'S "Die Fledermaus," done into an English "Bat," is meeting with hearty approval from large audiences witnessing the opera at the Casino. That the work is tuneful and the melodies "catching" goes without saying. The libretto is in good hands with the cast presented, much better than is the case with the music, except so far as the orchestral work is concerned. The Casino always affords a good orchestra.

Mr. Mark Smith's *Einstein*, histrionically and musically, is excellent. The *Frankie* of De Wolf Hopper is a most amusing creation and makes a terrific attack on the laugh-side of his auditors. Charles Plunkett's *Franch* is exceedingly funny.

Miss Irene Perry, a delightful actress in some roles recently

taken by her, is out of place as the *Prince*. There are some roles which she should not essay. Miss Rosalba Beecher always looks well, but unfortunately she lacks expression, both musically and histrionically. Miss Cottrelly's *Adele* is highly effective. She is here in her element. Of course, musically, this lady is not what she once was. The work will run until May 1, when "Polly" will be put on.

Lightning Strikes Twice.

WE herewith reproduce two paragraphs from our esteemed contemporary, *The Mail and Express*. The first one refers to the discourteous editorial of Frederic Archer in the *Keynote* on Mrs. Thurber; the second one deals with the New York Times and its personal attack on our esteemed contributor, Mr. Henry T. Finck, of the *Evening Post*.

A weekly musical journal, published in this city, contains an editorial on the American opera enterprise which, intended to be severe, is so clumsily written that it is simply a piece of rudeness toward the lady who is the chief projector of the undertaking. Can this be prompted by a recent occurrence, the main features of which were that the editor of the journal referred to obtruded himself uninvited and unannounced into the lady's parlor, and remained there until he understood the fact—and we are told that it took some time for him to understand it—that his presence was distasteful?

The statement in a morning paper to the effect that the management of the Metropolitan Opera House did not intend to employ this season's writer of the historical notice on the programs to write those of the operas to be given during next season, is incorrect. About the time that the above statement appeared Mr. Stanton was writing a note to the author of the notices, in which he expressed a hope that the latter would again allow the management to avail itself of his valuable services. In view of this fact it is difficult to understand whence the authority for the announcement referred to was derived. The articles written for the programs this season were interesting and instructive and extensively read.

Musical Items.

—Mr. Louis Blumenberg, the distinguished violoncello virtuoso, will make his first appearance at the Casino Concert next Sunday evening, March 29.

—Rossini's "Stabat Mater" will be given next Sunday evening at the Church of the Transfiguration, Hooper street, Williamsburg. The choir of the church will be assisted by that of the Sacred Heart and by members of St. Leo's Church choir of this city.

—A concert by the United States Military Academy Orchestra, under the direction of Prof. Charles Rehm and with the kind assistance of Mr. William C. Rehm, pianist, was given in the library of the West Point Military Academy on Wednesday evening, March 18, for the professors, officers and cadets. The occasion deserves special mention among the musical events of West Point. Mr. William C. Rehm played concerto No. 4, D minor, of Rubinstein, with orchestra; also solos (including encore pieces) of Mason, Mills, Chopin, Grieg, Sternberg and Jensen. This young man proved himself to be a pianist possessing a touch which gives full range in shading, presenting extreme delicacy as well as great force, a brilliant technique and depth of feeling. He was applauded and encored in the most enthusiastic manner.

—The Metropolitan Musical Society gave their fourth reception at No. 192 Third avenue on Friday evening. The musical program was as follows:

PART I.
March (Colonel Goddard's).....D. W. Reeves
Song, "Flower".....G. Lange
Overture, "Falstaff".....Ralfé
Sextet.....Selected
Hildebrand, Smith, Preston, Berghaus, Petty and Keller.
Waltz.....Lumbye
Kroll's Ball Klänge.

PART II.
March, "Kaiser Alexander".....Unrath
Serenade, "Good Night, Beloved".....Pinsuti
Saxophone solo.....Selected
Mr. L. Rauchfuss.

Scene and aria, "Attila".....Verdi
March, "Parole".....J. Beck
The orchestra, under Prof. Charles Christrup, has improved in its work since the third reception. The officers of the society are: Dr. Alexander Berghaus, president; Charles Keller, vice-president; Harry J. Hildebrand, secretary; John W. Preston, treasurer, and August Schinke, librarian.

—The preparations for the Chicago Opera Festival are now going forward actively, and the results in an artistic and financial sense are looked forward to with some anxiety by a very considerable body of musical enthusiasts who have enlisted in the enterprise. Upon the outcome largely depends the erection of a commodious music hall and the presentation of grand opera with a trained local chorus as an annual event. For the present festival an opera hall has been improvised in the Exposition Building, and, notwithstanding its temporary character, it contains a commodious and thoroughly luxurious auditorium, the expense incurred reaching fully \$40,000. It will accommodate more than 6,000 persons, and is provided with sixty-three private boxes, rich draperies and other fine appointments. The stage and dressing-rooms are very large. The drop-curtain and all the scenery has had to be specially prepared, owing to the great dimensions of the stage. The chorus is composed of 300 local singers who have been trained under the direction of Professor S. G. Pratt. The sale of boxes, which occurred this week, netted the management \$20,000, and there is every promise that the advance sale of season tickets, which begins next week, will be exceptionally large. The total expenditure will be about \$100,000, and any surplus there may be will go toward a fund for the construction of a permanent opera hall.—*The Tribune*.

Music in Utica.

UTICA, March 16.

THE portrait of our townsman, F. W. Riesberg, that appeared upon the first page of THE MUSICAL COURIER last week, was readily recognized by his numerous friends here. Utica regrets deeply the loss of our musical friend, and thus the musical world of the metropolis will gain a bright and shining star. Professor Apmadoc has been busily engaged conducting rehearsals of a large number of musicians here for the past several weeks, and the result will be the presenting of three musicals to be held in Westminster Chapel. The first of these musicals was held Wednesday evening, March 4. A good program was very satisfactorily presented. Professor Apmadoc was encored and sang the celebrated "Song of Octaves" to the gratification of the audience. C. J. Barton was the accompanist on the piano. The next musical will occur on April 7. The Utica Handel Choral Society has elected the following officers: Managing committee, E. D. Cunningham, T. F. Grant, T. A. Humphries, Joseph Watkins, Henry Foulkes, William Warner, W. Smith; chairman, M. T. Brown; secretary, George Outley. Handel's oratorio, "The Messiah," will be given on May 13. W. J. Stephens is conductor, with Mrs. Lucy Hopkins, pianiste; George Owen, organist, and the old Utica Band orchestra. H. W. KIRK.

Fort Wayne's Saengerfest.

FORT WAYNE, Ind., March 16.

ARRANGEMENTS are being made for holding the biennial State Saengerfest in this city on June 23, 24 and 25. The artists already engaged are Miss Fanny Kellogg, of Boston, soprano; Mr. Charles Webber, tenor, and Mr. D. M. Babcock, basso; also Mr. W. H. Sherwood as pianist. Mr. Otto A. Schmidt, the eminent violinist, is to be the conductor. The orchestra will contain about forty men, and the ensemble chorus will contain about four hundred singers. Societies from Indianapolis, Evansville, Terre Haute, Lafayette, Logansport and other cities of the State will take part in the festivities.

It is announced that "The Pirates of Penzance," given a short time since by local talent, will be repeated on April 17 and 18 for the benefit of Zion S. Bass Post, G. A. R. H.

Music in San Francisco.

SAN FRANCISCO, March 6.

WE have had much music since my last. San Francisco is trying to rival its sister cities, and even if the audience consists of deadheads, the houses are full and the public deceived.

The Spring Club gave one of its delightful concerts last week. Miss Neally Stevens, a talented young lady, who has recently made her appearance in public, gave her second concert at Irving Hall before a fashionable audience.

Mr. Edgar Kelley's first production of the "Macbeth" music was given Thursday at Platt's Hall. Mr. Kelley was born in Wisconsin. From 1874 to the time of his departure for Europe in 1875 he studied counterpoint, &c., under Mr. Clarence Eddy, of Chicago. In Stuttgart he studied the piano under Professor Spiedel, the organ with Herrn. Friedrich Fink and composition with the royal musical director, Max Seifritz. While there he conceived the idea of writing music to Shakespeare's tragedy of "Macbeth." The first number was the "Defeat of Macbeth," produced in this city in 1885. The second completed was the overture, which was brought out by Theodore Thomas in Chicago before a large audience. The "Royal Gaelic March" will be played this year at Stuttgart. The "Chorus of Spirits" and melodramas were then added, and the work was finished last spring. There is no doubt in the minds of musicians that Mr. Kelley possesses creative power in no ordinary degree. The intellectual grasp which he has shown

himself capable of taking in so remarkable a work as "Macbeth" is assurance of an unusual future. An audience composed of musicians and people of cultivated tastes—in fact, the whole musical fraternity—was present at the "Macbeth" performance, which was in part conducted by the composer.

Mapleson's operatic stars have caused much talk and full houses. The "Auction Sale" was everything that a manager could desire. The repertoire was the same as in New York. Poor Emma Nevada's illness has disappointed all, and the greatest sympathy is felt for her. When she does appear there will doubtless be a perfect ovation. The operatic season so far has been a death blow to speculators; people will no longer be imposed on, preferring to be victimized by Mapleson rather than by the scalpers. On the first night's performance many of the finest seats were empty, as the ticket speculators could not dispose of them, and before the close of the performance almost gave them away, rather than lose everything. Fursch-Madi was received with enthusiasm, also Scalchi. The sale of tickets for the second season commences this week. R. F. C.

Music in Boston.

BOSTON, March 21.

THE recent American recital of Mr. Calixa Lavalée, at Union Hall was a gratifying success. The large size of the audience was encouraging and the appreciation shown was decidedly merited. Mr. Lavalée was assisted by Miss Maude Nichols, the popular soprano. The program was well selected, many of the compositions showing high merit and all deserving much commendation. A trio for piano, violin and violoncello, composed by Mr. Arthur Foote, of Boston, was performed by the author, assisted by Messrs. De Seve and Jonas. Mr. Lavalée's own artistic performances were extraordinarily fine. The program in full was as follows:

Suite—For Piano and Violoncello.....	Calixa Lavalée, of Boston
Hommage à Edward Grieg.....	Wilson G. Smith, of Cleveland
Five Characteristic Pieces.	
Vocal—Bolero—Andalous.....	Calixa Lavalée
Trio—for Piano, Violin and Violoncello.....	Arthur Foote, of Boston
Folkedans—Norwegian Dance.....	Louis Maas, of Boston
Prelude, {	Wm. H. Sherwood, of Boston
Regrets, {	Ernst Jonas, of Boston
Pollaca.....	Wm. Mason, of New York
Scherzo, op. 41.....	Wm. Mason, of New York
"The Two Songs", {	Dudley Buck, of New York
Vocal, {	Arthur Foote
Gavot.....	Arthur Foote
Etude (The Butterfly), {	Calixa Lavalée
Transcription from "Faust," {	

The third of Mr. Albert F. Conant and Miss Nellie F. Mowry's Piano and Vocal Recitals took place at Chickering Hall on Thursday evening last. Mr. Albert F. Conant is in every respect a superior pianist. His former teacher was Mr. Petersilea. The concert of Thursday was a repetition of the successes that have hitherto attended this artist's efforts, and the various numbers were thoroughly appreciated by a critical audience. Miss Nellie F. Mowry, a pupil of Madame Hall, was well received.

On Wednesday evening next, Mr. Carlyle Petersilea announces a piano recital, in which he will be assisted by Miss Louise N. Baldwin, soprano, and the Philomela Ladies' Quartet. WILL WARRLER.

Baltimore Liederkranz Concert.

BALTIMORE, March 16.

THE third soirée of the Baltimore Liederkranz took place last night at the Concordia Opera House. A very large select German audience was present. The program was selected with care, and contained sufficient variety to please all. The first number was the popular overture to Bolidieu's opera, "La Dame Blanche," which was well rendered

and reflected credit on the orchestra, which numbered only eighteen men. Following this Engelberg's excellent male chorus, "So Weit," was sung by the male chorus with charming effect. The crescendos and the decrescendos were carefully observed. Prof. Rudolph Green performed a violoncello solo by Davidoff in an artistic manner; he received an encore. Costa's beautiful quartet, "Ecce quel fiero," was sung by Mrs. Ortmann, Miss Trent, Messrs. Kausche and Bitters in a very creditable manner. A potpourri from "La Traviata" concluded the first part.

The second part of the program was as follows: Overture, "Barbier de Seville," by Winter's orchestra; a double quartet by Koshat, "Verlassen bin Ich." Though simple, it was very effective, and with due regard to more pretentious compositions, this one deserved the most praise for sentiment and simplicity. It was sung in a manner that elicited the greatest enthusiasm, many pronouncing it the finest piece on the program. Hoffman's "Tanz poem," for solo voices, chorus and orchestra, was the principal feature of the program. This composition contains quite a number of motives, fugues, &c.; it is rather difficult, requiring constant attention. Though it was a difficult task for the chorus, they nevertheless accomplished it to the satisfaction of everyone. Prof. F. Mitler, the musical director, accompanied the soloists on the piano in his usual good style. HANS SLICK.

FOREIGN NOTES.

...Halévy's opera "Noah," left by him in an unfinished state, and completed by Bizet, is soon to be produced at Karlsruhe.

... "The Twins," an operetta by Zell and Genée, for which several American managers are negotiating, has proved highly successful in Vienna.

...Verdi's "Don Carlos" seems doomed to perpetual failure. Notwithstanding the revision to which Verdi recently subjected it, the work again failed in Leipzig, and does not seem to have made much of a sensation in Italy.

...The first act of "Tristan und Isolde," as given by Lamowrens at a concert in Paris, proved so great a success that the conductor gave two performances of it in Brussels.

...If the manager's intentions have been carried out "Die Meistersinger" should now be running at the Theatre de la Mounaise, Brussels, as it was to have been produced Saturday a week ago. According to *Le Guide Musical*, the artists have been working enthusiastically, being inspired by the marvelous score.

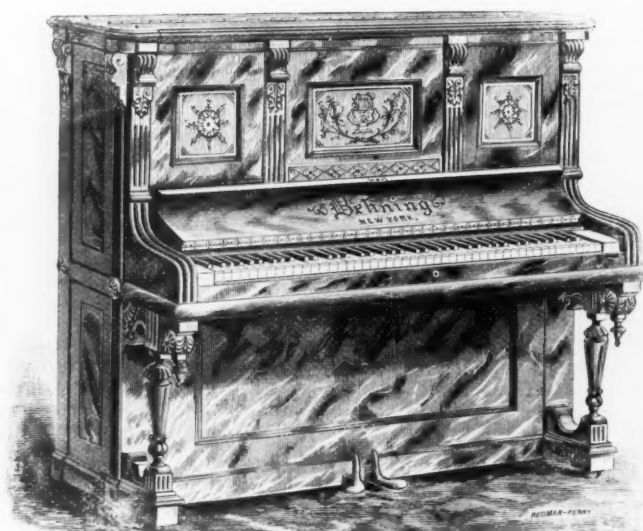
...The King of Siam will send a complete native orchestra to the London Exhibition, in May, to play Siamese music upon Siamese national instruments. The famous Viennese band of Strauss will also fulfill a lengthy engagement. As to the loan exhibition, it will include some very valuable and unique instruments, while a succession of choral and brass band competitions for heavy prizes will keep the musical critics in town till the Birmingham Festival begins in August. During the exhibition the authorities confidently expect between three and four millions of visitors.

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UPRIGHT.

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FINE JOB WORK.

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THE MUSIC TRADE.

REMARKABLE FIGURES AND FACTS.

TO those who delight in figures, the following group of dates and facts will prove interesting, furnishing as it does an insight into the marvelous growth and development of the art industry—pianoforte manufacture—in the United States.

Messrs. Steinway & Sons, the most extensive piano firm in existence, started their own business very modestly in the city of New York in March, 1853, finishing at first but one piano every week.

After having been awarded no less than thirty-five first premiums, gold and silver medals at local and State fairs in the United States, they exhibited square and grand pianos at the World's Fair, London, in 1862, achieving the highest honors. Their pianos were numbered 4,607, &c.

Five years later, at the Paris Exposition, in 1867, they exhibited grand, square and upright pianos, again carrying off the highest honors, a grand gold medal, classified first in order of merit. The pianos were numbered 12,529, &c., &c.

Nine years afterward, at the Centennial Exhibition, Philadelphia, in 1876, Steinway & Sons achieved their crowning triumph, viz., two first medals for "highest degree of excellence in all their styles" and "highest perfection of workmanship" in piano hardware, the pianos exhibited bearing number 32,710, &c.

The steamers Oregon and Germanic, sailing from New York, respectively March 18 and 21, 1885, carried to London Steinway grand and upright pianos and structural portions of pianofortes for the International Inventions Exhibition, opening at London next May. They are numbered 54,794, &c., while a beautiful Steinway upright piano, in elaborate case, ordered by cable by His Majesty the Sultan of Turkey, was shipped March 19.

The fact that Messrs. Steinway & Sons have, in a period of somewhat less than nine years, made and sold upward of 22,000 pianos, is the more surprising, because their yearly production of grand pianos alone is over one thousand, each grand piano representing, in time capital and workmanship, two ordinary square or upright pianos. Every component part of each Steinway piano (including the casting of their patent steel frames in their own foundry) is being got up in their own vast establishments at "Steinway," Long Island City and New York city, under the personal supervision of the members of the firm.

Under these circumstances it is not surprising that of the entire export from the United States of American pianos to Europe, official statistics show that 70 per cent, thereof are of the manufacture of Steinway & Sons.

MR. HENRY ZIEGLER (nephew of Messrs. C. F. Theodore and William Steinway and member of the house of Steinway & Sons), with his wife and two children, sailed last Saturday by steamer Rhein to Europe. He will first stop at London for the purpose of superintending the display of Messrs. Steinway & Sons' exhibit at the International Inventions Exhibition, South Kensington, London. Mrs. Wm. Steinway and children will sail for Europe April 1 per steamer Eider, and Mr. William Steinway will follow May 6 per steamer Elbe, to spend four months in Europe for well deserved recreation and rest.

—Chattel mortgages on ten pianos were recorded last week in Boston against parties who were obliged to raise money on the instruments. Would it not be a good thing for the Boston piano firms to investigate such mortgages every week?

—It is just one year since H. M. Brainard & Co. went into business in Cleveland, Ohio. In that one year the pianos of every make they represent have been sold in double the quantity they were sold during any prior year in Cleveland. Those are the pianos of Steinway & Sons, Hazelton Brothers, Haines Brothers and Hallet & Cumston.

—Among the Massachusetts corporation returns recently filed we find the following:

MUNROE ORGAN REED COMPANY.—Certificate filed March 9; treasurer, Chas. P. Fisher; fixed capital, \$60,000; capital paid in, \$60,000. Assets—Land and buildings, \$23,000; machinery, \$17,867; cash and debts receivable, \$28,370; manufactures, \$57,937; total, \$127,174. Liabilities—Capital stock, \$60,000; debts, \$40,305; profit and loss, \$26,869; total, \$127,174.

THE TRADE LOUNGER.

SHAKESPEARE says, "An honest tale speeds best, being plainly told," and I will follow the admirable advice of the great poet and tell an honest tale about as plainly as the English language permits. It is a tale of the stencil, the stencil on the piano, and while it may be of special interest, not to say instructive, to Mr. Fox, of the Chicago *Indicator*, it will no doubt arouse general interest in the trade.

A few weeks ago I asked Mr. Fox a question in THE MUSICAL COURIER, and he answered promptly and, as well as he knew, to the point, and without any of the unpleasant personalities so frequently indulged in by editors of music-trade papers. The question related chiefly to what has again become an interesting topic in the trade, viz., the stencil on the piano, and it will be of unusual interest to the trade at large to have the position of the editor of the chief Western music-trade paper on that subject analyzed.

The question I asked was whether Mr. O. L. Fox, of Chicago, indorsed the stencil business? To which Mr. Fox replied that "he is neither in favor of nor opposed to stenciled pianos;" that the business is of no concern to him, and that he makes it no part of his business. On that point Mr. Fox assumed a position of neutrality, or, as we call it here, he "is on the fence." Mr. Fox thereby admitted that he had no opinion to express, as editor of the *Indicator*, on one of the most absorbing questions in the music trade, a question which must, sooner or later, reach a settlement. If Mr. Fox, as publisher or editor of a music-trade paper, does not wish to touch upon the stencil business, what does he intend to refer to in his paper?

"Puffs" are of no consequence; failures are known to the creditors before the editors of trade papers hear of them; personalities are disgusting to the trade; descriptions of old factories and the new additions are losing their prestige as important trade items. The little items referring to changes, deaths, removals, fires and visits, &c., are merely necessary "fill-ups." What is there for a music-trade paper if it does not pursue frauds, agitate the vital questions affecting all the great interests of the trade and produce technical articles on the construction of instruments, parts of the same, or on new inventions, &c.? What is there?

It goes without saying, and every manufacturer of and dealer in pianos and organs knows it, that the stencil business is of immense importance to the trade, and before I get through with this article, Mr. Fox will have learned something about it.

I will begin by answering a question Mr. Fox puts to me. He asks: Why is it that THE MUSICAL COURIER has attacked certain parties on the charge of stenciling pianos, said parties not being represented in the advertising columns of said MUSICAL COURIER, while several firms who have for years been stenciling their pianos secretly and openly for Tom, Dick and Harry, but who are represented in the advertising columns of said MUSICAL COURIER, are allowed to go unscathed, scot free?

To this I answer, that after looking through THE MUSICAL COURIER I found several names of manufacturers who formerly stenciled a limited number of pianos and who had to fill the orders under contract. Most, if not all, of these orders are filled, and the firms do not stencil any longer, and will not in the future. Two firms I find among the advertisers in THE MUSICAL COURIER who manufacture pianos and stencil them as the purchaser desires, provided there is no fraud, and these two firms are C. D. Pease & Co. and E. G. Harrington & Co., and both firms do so openly and above board, and that is just the point I want to reach.

Mr. Pease and Messrs. Harrington & Co. are both in favor of the stenciled piano. Neither of these firms sails under false colors. They believe in that principle. Both will contract with a dealer to deliver a specified number of pianos, either with their own names, or with the dealer's name, or any trade-mark the dealer may own, stenciled on the piano, and everybody in the trade knows that. Does Mr. Fox now see the difference between that kind of a stencil business and the Vose stencil which was attacked in THE MUSICAL COURIER?

The stencil business done by C. D. Pease & Co. and E. G. Harrington & Co. is conducted by these firms as a business principle, and as such has its pros and cons, as I said several months ago, but the clandestine stenciling as carried on by Vose & Sons before the exposure in THE MUSICAL COURIER, while Vose & Sons posed as opponents of that system, has no pros and cons, and as such was a danger to the legitimate piano trade. It is not so

now, because this journal exposed it. But not only to show Mr. Fox that an advertisement does not influence me, but because I am determined, just as circumstances control it, to defend the legitimate piano and organ trade, I am now about to classify this stencil business under its proper captions, although, by doing so, I run the risk of offending an advertiser.

According to my view of the stencil business it is subdivided as follows:

Class I.—Manufacturers who openly stencil.

Class II.—Manufacturers who stencil clandestinely.

Class III.—Dealers who sell stenciled pianos, stating to the purchasers that the pianos are manufactured for them.

Class IV.—Dealers who sell stenciled pianos, claiming to manufacture them.

There, Mr. Fox, is the stencil business. Classes I. and III. have their pros and cons. Classes II. and IV. are an injury to the piano trade, and should be exposed.

Under Class I. I place every manufacturer of pianos and organs who believes that the legitimate stencil business is proper. C. D. Pease & Co. and E. G. Harrington & Co. belong to that class. Neither of these firms would ever put a fraud stencil on their pianos.

Class II. consists of Vose & Sons before I took charge of their case and of a few others who will receive all the attention my time can afford after I have secured data.

Class III. consists of an honorable set of dealers (the late Julius Bauer was one before he became a manufacturer himself) who believe that it does not pay to establish the reputation of a firm of piano manufacturers so thoroughly in any territory that that reputation makes them independent of the very dealer who established it and who consequently prefer their names on pianos instead of that of the manufacturers and who say so.

Class IV. consists of dealers like E. H. McEwen & Co. of this city. The latter firm is probably the most prominent one of that class. Although I find the name of that firm in our advertising list, I cannot refrain from publishing the truth. McEwen & Co. do not manufacture, but claim to be manufacturers and properly belong to Class IV., which is just as bad as Class II.

Did not I tell you, Mr. Fox, that you would learn something before I had finished this article? After reading your declaration of sitting on the fence (which, by the way, was only in other words saying that you knew nothing of the subject), I think the above statement is perfectly sound. How do you like that classification? Correct, is it not? Of course, it is.

Classes II. and IV. occupy a defenceless position and they cannot continue on that basis. That kind of business is not legitimate. I do not hesitate to say it, it is not legitimate, and neither you nor anyone else can afford to defend it.

That is the truth, Mr. Fox. If you defend that kind of piano business known as my Class II. and the Class IV. as McEwen's, you run the risk of engendering the ill-will of everyone of your patrons engaged in the legitimate piano and organ business.

It does not require any argument on my part to prove it. Just take the trouble of interviewing your patrons.

Among them I see Mason & Hamlin and Behr Brothers, New England Piano Company, Aug. Baus & Co., and, by the way, the Henry F. Miller Company—all of them tooth and nail against such business as McEwen and that class do. Then I find the New England Organ Company, and Woodward & Brown, and Decker & Son, and Knabe, and Haines & Whitney. Ask them what they think of the McEwen business, with which you must admit these firms do not compete.

And now, Mr. Fox, in the future do not fall into that common error of supposing that because a firm does not advertise in a paper it should be attacked, and vice versa. THE MUSICAL COURIER does not depend upon any such methods for its existence. I am truly sorry for the firm or individual who advertises from fear or for any other purpose than to take advantage of the circulation of a newspaper and the good it may exercise upon its environment. True journalism will succeed in the music trade as it has in other great industries. Mr. Fox, adieu!

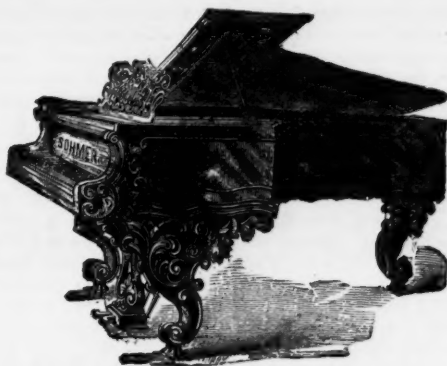
—The warerooms of Steger & Sauber, Chicago, and many pianos, were damaged by water during the conflagration which destroyed the Langham Hotel, in that city, last Friday. Loss fully covered by insurance.

—Wenn die Klavierfabrikanten Deutschland's kein besseres organ erschwingen können, als es die Leipziger "Zeitschrift für Instrumentenbau" ist, so machen wir ihnen hiermit den Vorschlag ein wöchentliches Supplement in Deutsch herauszugeben und in Leipzig erscheinen zu lassen.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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EVERYWHERE.

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TECHNIPHONE COMPANY,
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NEW YORK.

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PIANOS

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OVER EIGHTY DIFFERENT STYLES.

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GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE!

Ludden & Bates's Reply.

WE give hereby space to the following letter from the Ludden & Bates Southern Music House. It refers especially to the 600 organ contract:

SAVANNAH, Ga., March, 24, 1885.

Messrs. Blumenberg & Floersheim,

GENTLEMEN—The reflections upon us in the article headed "False Statements," in your issue of March 11, we deem both unjust and unwarranted by the actual facts in the case.

With your controversy with Mr. Hunt, we have nothing to do, but we wish it understood that all statements made by us were made in good faith, and must not be questioned in any way. You wrote us a personal letter, to which we replied in the same way, and without giving you any authority to publish. In this letter we assured you that the 600 organ purchase was an actual fact, and with this we supposed the matter would end, as we think it should have done. We stated plainly in said letter, that we had given our written contract for 500 organs and our promise to take 100 more of other styles. Now, what is this but a purchase of 600 organs?

We esteem our promise as being precisely as good as our contract, and if Messrs. C. B. Hunt & Co. also so consider it, why should you or any one else question it? Mr. Bailey told us in plain terms that he considered the purchase as covering 600 organs, and if he be not good authority in the matter, pray tell us who is? Again you say you can endure exaggerations of 20 per cent., but can't go so much as 200 per cent.

We will be obliged if you will explain your exact meaning in that expression, and would say in advance that if it in any way refers to ourselves, we most decidedly object, and call upon you to make good your charge. As to the valuation of the purchase, we will simply say that we shall pay Messrs. C. B. Hunt & Co. very nearly, if not more, than \$25,000 for the instruments in question. Permit us to say, further, that we never requested, nor even suggested, that you should publish the article from our Savannah paper, and hence you are not in the least warranted in charging us with intentionally misleading you through false statements. In point of fact, in ours of March 2, we understated rather than exaggerated, as we quite overlooked the fact that we agreed to take, in addition to the 600 organs, an additional lot of 25, styles 3 and 4, which were made specially for us before the new styles were brought out, so that our purchase was over 600 rather than under.

We feel injured by this, as we consider it an unjustifiable attack upon us, and while we are thankful for the many complimentary notices with which you have kindly favored us, without even the asking, yet we must request that in future you will either omit mention of our business entirely or first satisfy yourselves that the information you have is thoroughly correct, so that having published it you can stand to it. We will in all cases give you, in response to inquiry, exact information upon all matters connected with our business, which we deem advisable to make public, and will verify the same under oath if necessary. Trusting that you will first address us before again publishing ought to our discredit, we are,

Yours respectfully,

LUDDEN & BATES, Southern Music House.

We have given the letter in full, and have a few remarks to make and a few questions to ask.

In the first place, we have no controversy with Mr. Hunt. We also believe that a promise made by Ludden & Bates is as good as a contract made by the house, but would ask, what does this sentence in the letter signify: "Mr. Bailey told us in plain terms that he considered the purchase as covering 600 organs."

A good deal revolves around that sentence. We did not care to re-open the question, for the sake of both C. B. Hunt & Co. and the Ludden & Bates house, but in view of the above communication we ask, Was a contract made with Mr. Bailey, or was it made with him subject to the approval of C. B. Hunt? And on the day when the article on the 600 organ contract appeared in THE MUSICAL COURIER (February 11) was there any signed contract in existence at all? No doubt Mr. Bailey "considered the purchase

as covering 600 organs," and if C. B. Hunt & Co. and the Ludden & Bates house have, since the date when we published the 600 organ contract article, agreed upon a price and made a contract, the 600 organ article inspired by Ludden & Bates was a false statement at the time of its publication, February 11, and that is all we maintain.—Editors MUSICAL COURIER.

Ruining Pianos.

THE above is the heading of an article that appeared in THE MUSICAL COURIER of March 4, which described and illustrated some shameless botchwork on a piano hammer and shank in a manner piano owned by Joseph Peltier in Amsterdam, N. Y. We stated that it was done "by a man hailing from Utica, N. Y., who is known along the line of the New York Central Railroad as a 'professor.'" A few days later we received the following letter:

UTICA, March 9, 1885.

Blumenberg & Floersheim, New York:

In your MUSICAL COURIER of March 4, under the heading "Ruining Pianos," you refer to a professor from Utica whose card says: "Agent for Weber, Chickering, Haines Brothers, Fischer and Wheelock Pianos."

Inclosed find my card and answer by return mail if I am meant and who wrote the above-mentioned article, as I am an old-established tuner here and do not wish to look quietly on and be slandered that way. That is, if I was meant. Yours,

G. SCHROEDER.

166 Seymour avenue, Utica, N. Y.

The card inclosed states, as the writer himself avers, that he is a piano-tuner and regulator, and that he is a composer and also agent for Weber, Chickering, Haines Brothers, Fischer and Wheelock pianos. That seemed to us to be a most remarkable combination—a new one, such as we had not before encountered in our pursuit of the frauds in the music trade. We replied to the writer as follows:

NEW YORK, March 10, 1885.

Prof. G. Schroeder, Utica, N. Y.:

SIR—Yours of March 9 to hand. Did you make the repairs referred to in our article of March 4? Are you the party that repaired (?) pianos in Amsterdam, N. Y., and vicinity? We have several examples of that work in our possession and are anxious to expose more of that kind of so-called workmanship. We shall advise the parties whose pianos have been ruined to sue the person who ruined them for the recovery of the damage. Are you the person? Also let us know whether you are the agent of the firms whose names are printed on your card? Where is your warehouse or place of business and how much stock do you carry?

Yours, &c.,

BLUMENBERG & FLOERSHEIM.

The object of our letter was to give Prof. Schroeder a gentle hint that his card was a *prima facie* evidence of fraud, and although we could have made use of his communication in the issue following the receipt of his letter and card we refrained from doing so as we did not intend to injure him. We desire that every incompetent tuner should be followed up and driven out of the business, and if Schroeder did that work we include him. We stated in our article of March 4 that the "professor" who claimed to be the agent of those various piano manufacturers was making a statement that was false. His card confirms what we then said. On his card he claims those agencies. He does not represent those firms. We thought the "professor" would take the hint; but no, he launches forth with this indignant note:

UTICA, March 20, 1885.

Blumenberg & Floersheim, New York:

Yours of March 11 to hand. You did not answer my questions, and I now

ask you again: Did you mean me when you called in your MUSICAL COURIER of March 4 "professor" from Utica, whose card reads: "Agent for Weber, Chickering, Haines Brothers, Fischer and Wheelock's pianos," a fraud, and advised every dealer between Albany and Rochester to tell their customers and families that have pianos not to admit this fraudulent professor into their houses? If you are afraid, or too cowardly, say so. After you answer my question, I will answer your questions at the proper time, and before the proper tribunal—that is, in the court-room. Yours, G. SCHROEDER.

P. S.—Who wrote the article headed: "Ruining Pianos."

Now, Mr. Professor, we will simply tell you that it is none of your business who wrote it. It appeared in THE MUSICAL COURIER, and the editors of this paper are responsible for it. If you made the botchwork that we referred to in the article and the other samples of botchwork now in our possession, you are not only not fit to touch a piano for repairs, but you should be sued for the amount of damage a piano sustained through your bungling. If you did not, that changes the situation. So far, so good.

Your business card sent to us, which shows that you claim the agencies for the Weber, Chickering, Haines Brothers, Fischer and Wheelock pianos, is proof positive that you are doing business under false pretenses. In the interest of the legitimate piano business this should be exposed.

We have frequently been threatened by persons who felt themselves hurt at the statement of a truth, but did not pay much attention to such threats. We are anxious to purify this music trade of its Beattys and other frauds, and threats cannot alter the principles upon which THE MUSICAL COURIER is conducted.

The New Damper.

WESSELL, NICKEL & GROSS'S new patent pianoforte damper is attracting considerable attention.

The invention relates to piano dampers in which the wood-block which receives the damper-lever through it has inserted in it a nut of metal, rawhide or other material, with which engages the set-screw employed to secure the block upon the damper-lever. Such a combination of parts is shown in a patent granted to Wessell, Nickel & Gross, March 18, 1884. The invention is very desirable, as it enables the damper-lever to be inserted through the block in a direction transverse to the grain of the wood, while the nut affords a hold for the screw, which the latter could not have if inserted in the block lengthwise of its grain and the nut were not used. In some cases, however, and more especially if the block is of cylindrical form, with the damper-lever inserted transversely through it, the set-screw, if tightened very strongly against the shank, might cause the block to split behind the nut, in which case the set-screw would no longer hold the block upon the damper-lever, and this new invention is intended to prevent splitting of the block at the end at which the screw is inserted and behind the nut.

The invention consists in the combination with a damper-lever and a block receiving said lever through it in a direction transverse to the grain of the wood, of a nut inserted into the block, a set-screw engaging with the nut and bearing against the lever, and a cap or ferrule applied to that end of the block at which the screw is inserted.

It is of special interest to persons interested in pianoforte actions and dampers.

—The inventory and schedules of Simon A. Zimmerman, the piano dealer, in Buffalo, who assigned last week to Frederick Greiner, was filed Friday. The liabilities are shown to be \$10,350.07; the nominal assets are \$7,509.50, and the actual assets \$4,360.16. The assignee was ordered to file a bond of \$5,000.

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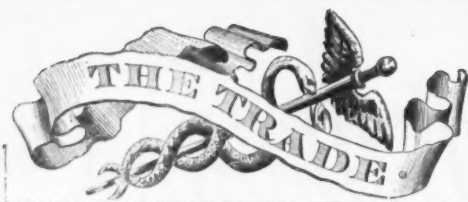


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—M. Hock has secured a patent on a mechanical musical instrument, No. 312,636.

—The piano makers had a great ball last Saturday night at the Teutonia Assembly Rooms.

—J. M. Starr & Co., of Richmond, Ind., have entered suit against the Kansas Organ Company. Leavenworth, Kan., for \$1,500.

—Chandler, at one time traveling for the New England Organ Company, had better arrange that little matter with Mr. Vanderlip, of Elkhart, Ind.

—Smith & Black, of Utica, N. Y., have dissolved. The business was chiefly sheet music and stationery, and not of much consequence in pianos.

—The rumors in reference to the embarrassment of D. P. Faulds of Louisville are very highly colored and exaggerated. We understand that Mr. Faulds is all right.

—A patent has been granted to Wessell, Nickel & Gross for a pianoforte damper, No. 312,776, and to Geo. M. Guild for a music desk for upright pianos, No. 313,417.

—The *Scientific American* tells a correspondent that the musical vibrations are for E above the G clef 640 per second, D 576, C 512, B 480, A 420, G 384, F 340, E below 320.

—Jacob Doll, manufacturer of scroll desks and scroll work of all kinds, also string-winder, will begin the erection of a factory building at Thirtieth street and First avenue next month.

—We saw three orders for grand pianos received by Sohmer & Co. Monday forenoon—one from Bradford, of Milwaukee; one from Steger & Sauber, Chicago, and from Blasius & Son, Philadelphia.

—T. F. Kraemer & Co., of 103 East Fourteenth street, carry a full line of piano covers and upright piano scarfs and an immense assortment of piano stools. The firm has succeeded in establishing a large trade, the patronage of which is very valuable.

—Messrs. Mellor, Hoene & Henricks, of Pittsburg, are closing out all their old stock of pianos and organs prior to removal to the new building recently purchased by the firm. They advertise thirty-four organs and pianos at low prices. The Hardman piano is the leader with Mellor, Hoene & Henricks.

—Walter S. Pierce, piano dealer, San Francisco, is in insolvency.

—Henry Behning, Jr., was in Minneapolis and St. Paul last week, and is now traveling Eastward.

—Messrs. Wm. Knabe & Co., Baltimore, have donated a piano to the Free Kindergarten of that city.

—Question: What does the *American Art Journal* know about the celluloid business? Answer: Nothing.

—The Burdett Organ Company, of Erie, Pa., is getting out some of the most attractive styles of organ cases.

—Emil Liebling, the celebrated piano virtuoso, who resides in Chicago, plays upon the Hallet & Davis grand piano.

—Mr. S. Hamilton, the Pittsburg dealer, and his wife have been through the Southern country and returned home last week.

—Guild, Church & Co. have just received silver medal for exhibit of pianos at the Mechanics' Charitable Association fair held in Boston last fall.

—A fire next to our office and above the Mathushek Piano Company's warerooms, at half-past two yesterday morning, came near burning us out.

—We understand that one of our musical and dramatic editors is about to appear on the stage in the leading male role of a play of his own. It is not Thoms.

—S. A. Zimmerman, in the piano business on Main street, Buffalo, has assigned, having preferred creditors for \$4,280. Assets not yet accounted. Mr. Zimmerman was too conservative and did not push business.

—Mr. H. A. Freeman authorizes us to say that the pamphlet recently issued by him, which presumes to give the prices and discounts of many makes, has been withdrawn by him. This is a wise step on the part of Mr. Freeman, and we accept his statement in good faith. The pamphlet should never have been printed.

—W. H. Johnson, of Halifax, N. S., is in town, and will visit William Knabe & Co., in Baltimore, this week to select stock. Mr. Johnson is the Knabe agent for the maritime provinces. Fernando Anguera, formerly of Boston, is his chief salesman. Mr. Johnson also controls the Wheelock pianos in his section.

—Ivers & Pond exhibit fourteen pianos at the New Orleans Exposition and one skeleton upright, showing every detail of construction, such as the fitting of the iron frame and sounding-board, pin-block, the stringing, the string bearings, &c.; also the manner in which the cases are veneered, in a series of panels. The display is very creditable to this enterprising house. There is one special feature prominent with the Ivers & Pond Company in its dealings with journalists, and that is that not one member of the company ever "blows" about the business of the firm. Facts are produced, and they speak louder than words,

and these facts show that the company has been prosperous since it began business.

The Best Piano.

Some artists when engaged to play
Insist on using a *Steinway*,
And some, whose talent is to sing,
Oft hanker for a *Chickering*;
Some call for *Sohmer*; many others
Think nothing equals *Decker Brothers*.
Again (though Gray might think it queer),
Many prefer an upright *Behr*,
And he would be considered shabby
Who saw not excellence in *Knabe*.
Weber has champions, so has *Haines*;
Some to praise *Hardman* take great pains,
While others swear the magic wand
Is firmly held by *Ivers Pond*.
Hallet & Davis is honored, so is *Steck*,
Disciples, too, has *Mathushek*;
While *Bradbury* is thought by some
To have the proper pious "hum."
And clients claim for *Emerson*
A tone and sweetness all his own.
Mason & Hamlin have a corps
Of staunch admirers to the fore,
All ready for their faith to fight
In that firm's patent new upright,
And *Miller's* claims to excellence
Are strongly urged by men of sense;
While some would cry, Alack! alack!
Were they deprived of *Kranich & Bach*.
Each in its way is good enough,
Though some are loudly given to "puff."
All in their following rejoice
But "you pays your money and takes your choice."
MOUNT ROYAL.

W. S. asks for one of the latest receipts for staining cherry a mahogany color. A. For dark mahogany: Introduce into a bottle 15 grains of alkanet root, 30 grains aloes, 30 grains powdered dragon's-blood, and 500 grains 95 per cent. alcohol, closing the mouth of the bottle with a piece of bladder, keeping it in a warm place for three or four days, with occasional shaking, then filtering the liquid. The wood is first mordanted with nitric acid, and when dry washed with the stain once or oftener, according to the desired shade; then the wood, being dried, is oiled and polished. For light mahogany: Same as dark mahogany, but the stain should be applied once. The veins of true mahogany may be imitated by the use of iron acetate skillfully applied.—*Scientific American*.

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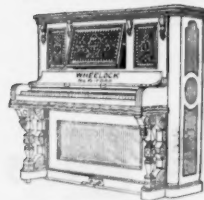
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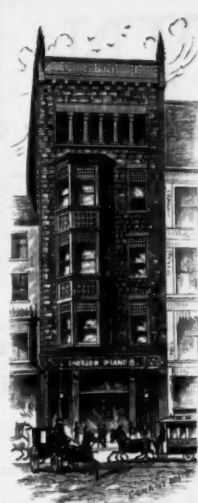
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From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the HENRY F. MILLER make, upon which he is able to accomplish wonders. Frequently he held a single note in the melody through a dozen bars of harmonic chords, and the note still rang out clear and strong at the close.

From the Boston Transcript.

The MILLER Pianos fulfilled their part in the performance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten. The beautiful melody was sung by the Piano with as much expression as a great artist could give it with the voice.

From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely if ever, been heard in St. Louis.

From the Musical Courier, New York.

The magnificent MILLER GRAND PIANO, which we have heard used by Maas, Neupert and Sherwood, and which in all instances—although subjected to four entirely different touches (including our own), and, in the case of Neupert, to the most trying tests—astonished us through the sonority, richness, power and nobility of its tone qualities, and the evenness and easy response of its action.

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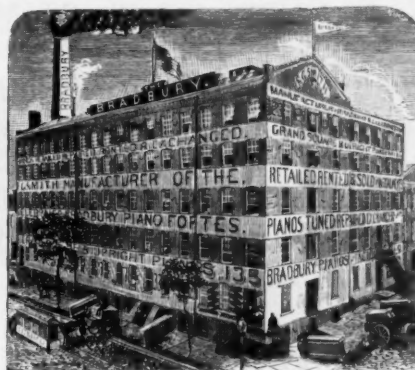
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Mr. H. WORRELL,
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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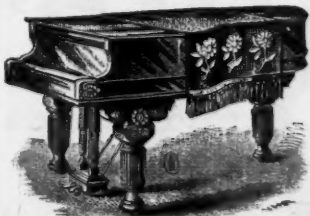
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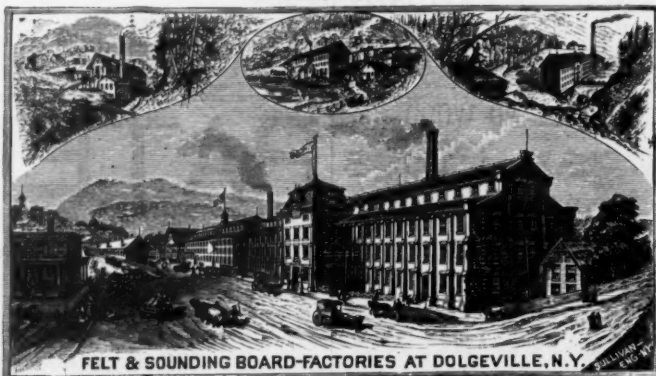


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